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ELIZABETH OF VALOIS FRANCOIS CLOUET

Gift of Edward Drummond Libbey

A FRANCOIS CLOUET ACQUIRED

THE Edward Drummond Libbey fund has made possible the acquisition of a splendid painting for the Museum's permanent collection. This is the portrait of Elizabeth of Valois by Francois Clouet. Both subject and artist are of great renown, so great, in fact, that it is hardly possible to say in which we may take the more interest.

The portrait, painted on a wooden panel of small dimensions, as was characteristic not only of Clouet, but of all the French artists of his time, comes from the collection of the Count de Lonyay of Nagy Lonya, in Slovakia. It is said to have been in his family for at least three generations.

It represents a beautiful lady, young though matured, for in the sixteenth century maturity came earlier than it does at present. Clothed in the fashion of the times, she wears a rich black dress heavily embroidered, with white sleeves ornamented by beautifully wrought slashes. Her dress terminates in an elaborate ruff surmounting its high collar and around the collar is a jeweled necklace from which hangs an ornate pendant. The hair dressing is severely plain but relieved by a jeweled headdress. The face, accurately drawn and carefully modeled, turned slightly to one side, is of great beauty and refinement.

It would seem likely that it was painted about the year 1558 or 1559, and its coming from a collection in what was formerly Austria, would indicate that it might possibly have been the portrait which Clouet is reputed to have executed for her future husband, Philip II of Spain, just in advance of the marriage.

The fifteen hundreds scintillate as background for Francois Clouet and the girl he immortalizes in this portrait. Elizabeth of France and of the House of Valois passed fourteen years in the regal hierarchy composed of grandfather Francois I, parents Henri II and Catherine de' Medici, brothers Francois II, Charles IX and Henri III, who were to reign successively in France. Mary Stuart and Elizabeth of Austria became her sisters-in-law. Great-aunt Marguerite of the Heptameron shared her wedding day. From filial obedience to the crafty Catherine and from the shelter of the chateau of Saint Germain she emerged in 1559 to join Philip II on the throne of Spain. She had been preceded there by two queens and was followed upon her death by Anne of Austria.

Brantome, who saw Elizabeth often, writes, "I believe that nothing was ever seen so beautiful as this Queen. She was always attired with extreme magnificence and her dresses suited her beautifully; amongst others those with slashed sleeves with laced points, and her headdresses always matched, so that nothing was wanting. So attractive was she that no cavalier durst look on her long for fear of losing his heart which in that jealous court might have proved the loss of his life."

Hers was the Europe of the fifteen hundreds, the High Renaissance, miraculous alike for revived classical learning, extended trade routes, discovery of continents, the opening of religious schisms. Great men stud the heavens of this prolific age. New thought arose in Macchiavelli, Calvin, Luther, Melanchthon, Erasmus, Loyola, Bude. New worlds had just rewarded Columbus, Vasco da Gama, Cortez, Pizarro. States and races had received the impress of Maximilian, Ferdinand, Francois I, Henry VIII, Charles V. Art received eternal endowments from Botticelli, Perugino, Mantegna, da Vinci, Durer, Raphael, Michelangelo, Titian, Holbein. France in 1515 was the foremost nation in the world; her court and revenues were surpassed by none.

Philip bore title to the crowns of Spain, Naples and Sicily, the duchy of Milan, Franche Comte, and the Netherlands, the Empires of Peru and Mexico, New Spain and Chile, the American islands of Hispaniola and Cuba, Cape Verde, the Canary Islands and African possessions. He dedicated his life to the extension of the empire and the suppression of the Protestant Reformation in western Europe. His reign remains the most notable in the history of the Catholic Church. The Reformation rising in Germany was nearly balanced by Philip's enthusiasm in the cause of Catholicism. Under his costly rage the monarchy declined; since Philip II, Spain remains a lesser power of the world.

Spain and England vied with France for the supremacy of Europe. Philip's desire was an alliance which should unite two powers against the third. Spain with either England or France could checkmate the third power or bend it to their will. The English alliance died at the accession of Elizabeth, a virgin and Protestant

queen. With England inaccessible, Philip next turned to isolate her by a treaty with France. To cement these two countries, to flatter the French that the political treaty was in reality a marriage contract, the eldest daughter of Henri II was to marry Philip. Elizabeth of Valois had been long and severely trained for a future position of great political

A DRAWING OF ELIZABETH OF VALOIS
By Francois Clouet

import. Her role in this instance was to lead her husband by her youth and charm to follow more closely the interests of France. At fifteen she was the most beautiful and gifted princess in Europe and Philip at thirty-four was the foremost monarch. There is ancient gossip of her portrait by Clouet being sent to Philip before his betrothal and Brantome says, "those who saw her thus in a painted portrait admired her, and I shall leave you to guess the delight it was to see her face to face with her sweetness and grace."

Events of those days moved so imperiously that official records ignore the history of a mere portrait, yet we may well wonder if it might have been this portrait of which they speak, now come to the new Toledo. Elizabeth was of exceeding beauty and her graceful tallness was much admired in a Spain of smaller women. Philip sent the Duke of Alva as his proxy for the magnificent betrothal ceremonies. Henri led his daughter the length of a raised dais from the bishop's palace through the door of Notre Dame. There the Duke of Alva espoused her in the name of his sovereign. Ensued a round of glorious entertainments, one of them the tournament whose injuries killed Henri before Elizabeth left for Spain. Innumerable delays as Catherine kept the bride in France to strengthen her own position with Philip's impatient promises.

Finally in December, Elizabeth's train set forth from Blois on the long journey to Philip, whom she had never seen. Each step had been planned by her husband, the rigid etiquette of every honor and its proper acceptance had been foreseen. Through a savage Spanish winter they reached Roncevalles. Harrowing are the details of petty jealousies, national prides, the loss and delay of her attendants' court costumes, that marked the bitter progress. At Guadalajara, Philip awaited her. The town set forth a pageant of an oak grove among which animals and birds were tethered. Through this animated verdure tapestry she rode, and later in the ducal palace the final ceremony took place. From there the bridal train proceeded to Toledo where magnificent spectacles welcomed her. Three thousand infantry of old Spain battled a corps of Moorish cavalry, caparisoned in her honor. Through streets of triumphal arches, flowers and streamers, they proceeded to the cathedral and thence to the ancient fortress palace of Toledo. Here the national games of Spain were spread before her; the most Catholic bride was regaled by the greatest auto da fe ever executed in Toledo.

Suffice to read the contents listed in Prescott's history of the reign of Philip II to grasp the vicissitudes that eddied about the Spanish queen. Projects, successes, failures star the monarch's life for the nine years they passed together.

The rising Protestantism in Spain was fought by an enlarged Inquisition, by autos da fe. Discontent in the harassed Netherlands brought down upon them the cruelty of Alva, a veritable reign of terror, the execution of Egmont, Hoorne, and Montigny. While at peace with Christendom, Spain waged continuous war against the Moslems in Africa

and Asia. Philip's duplicity, his inflexibility, his chilling demeanor are bywords of historians.

In detail equal to their stories of Philip's monarchial madness Prescott and Brantome tell of a personal affection between him and his queen that throve untouched by the maelstrom of public affairs. Elizabeth had come

PIERRE QUTHE BY CLOUET
In the Louvre, Paris

from France burdened with responsibilities unexpected before the death of her father. Catherine de' Medici aspired to power and Elizabeth's love for her mother as well as her husband was tried to the utmost. A volume of correspondence is witness to Catherine's constant demands that Elizabeth bring about Philip's subservience to Medici plans, a thing far different from Spain's anticipated co-operation with Henri.

Catherine desired also the marriage of her younger daughter to the pitiful Don Carlos. This torrent of supplication and advice fell upon devoted ears, but Elizabeth in unfailing wisdom realized herself as first the wife of Spanish ideals and purposes, and secondly the dutiful daughter of a Catherine de' Medici. Through the death of Henri and Philip's aversion to her mother, Elizabeth's original political purpose went unfulfilled. No connivance between France and Spain was possible, politically or against the Protestants, nor could Elizabeth make her husband a tool to her mother's plans. She traced a course of marvellous adroitness delicately balanced to avert misunderstandings between the two powers, planned also to prove her allegiance to Philip and to Spain. She readily accepted Spanish customs and her sweet adaptability made her fluent in the language which she spoke with grace and ease. As with all monarchs, a male heir was necessary to Philip and Elizabeth. The failure of this hope did not prevent their pride in and love of the two daughters she bore. The first born, Catherine, married the Duke of Savoie, and Clara Eugenia, with her husband, ruled the Netherlands after Philip. A third daughter was a contributory cause of her death and she and the child were interred in the mausoleum of the Escorial. The entire nation prayed for her health, wept with Philip and throughout the provinces mourning or memorial processions told her people's love and adoration for her. She was called Isabella of the Peace by Spain; Frenchmen called her the Olive Branch.

In France, the reign of her grandfather Francois I had inaugurated a display of elegance in person and manners unsurpassed by other courts. Every refinement of face, figure and costume strove to add to the charm and popularity of individuals. As a result came their pride in personal perfection, and the desire of absent friends to recall their fascination. Arose a mania for portraits drawn in crayons or perpetuated in oils. Paris became one of the leading artistic centers of the continent. To profit by these orders came Flemish painters willing to temper lowland realism to the portrayal of French sobriety and elegance. The Clouets were the most accomplished Flemings to be attracted by this opportunity. Jean headed the family, was valet de chambre to Francois I. At his death the eldest son Francois was already so famous that the king conferred upon him his father's estate and titles in the royal service. The son is frequently called Janet, perhaps a diminutive of his father's name.

Francois Clouet surpassed all others of his family. With his father he immortalized the court of Francois I as Holbein did that of Henry VIII in England. After the father's death, Francois portrayed the great of four reigns and served in succession as painter to Francois I, Henri II, Francois II and Charles

IX. Values have changed; today Francois Clouet's contributions win greater applause than the battles and intrigues of the nobles who posed for him. But to his contemporaries the artist was the adjunct of the Court and official records were too engrossed with politics to waste much space upon the portrait painter. Francois Clouet for thirty years improved his honorable position, received occasional gifts from the King, and his fame was broadcast by the poets of France. We would know more of the equable artist who endured four reigns, whose hand and brush are unshaken by frequent cataclysms and the change of royal masters. He spent much time at home, journeying when wanted to the court.

Clouet's contribution to art commences in 1530 with some of the most masterly drawings of all time. These represent the first sketches for portraits he was to develop later without the model before him. For this purpose many of them are annotated in his hand to remind him of color or a slight improvement in drawing or costume detail. No reign so mirrored itself as that of Henri II when Francois Clouet drew the royal family and personages of the Court. All ages and professions are before us, dauphins, duennas, fierce captains, courtesans, majestic churchmen and ministers of state. Few historical periods are so vital and appealing as this court of French kings whose physiognomy and psychology are preserved to us by hundreds of exquisite drawings. Not all drawings of this time are by Francois' hand, for his rare quality and appeal drew forth coarse copies and imitations and many of his own were lent or leased to lesser artists who could not have his opportunity of sittings from great personages. Many of them bear notes in a writing unlike Clouet's, as they have passed through several collections and have been marked by various owners. One set of them bears caustic or complimentary comments on their subjects, written by King Francois. Clouet possessed no vanity and few of his works are signed or dated. Their authenticity has since been established by scholarly comparisons and words snatched here and there from contemporary admirers.

Probably born at Tours he became a lifelong Parisian, comfortably installed in a house of his own between the Porte du Temple and the Place de Greve. Later he lived nineteen years in Rue Sainte Avoie where his neighbor was Pierre Quthe, the eminent apothecary, whose medicinal garden was a wonder of the times. His portrait todays hangs in the Louvre, the only signed and dated Clouet painting known to us. Other works are his by comparative stylistic evidence.

Official records mention Francois Clouet a half dozen times. In 1540 he became valet de chambre and painter to the king, Francois I,

ELIZABETH OF AUSTRIA BY CLOUET
In the Louvre, Paris

at a yearly income equivalent to twelve hundred dollars, the same amount that had been received by his father, as it appears on the royal budget. His work of seven years for Francois goes unrecorded until the monarch's death. Follows a detailed disbursal of moneys to Clouet for the making of a movable effigy clothed in all the finery of the royal costume to be laid out upon the parade bed near the coffin of the king.

Clouet passed bluntly into the service of Henri II with his wages always the same, twelve hundred dollars a year. Favors passed occasionally from Henri to Clouet and the courtiers and poets celebrate abroad the supremacy of Francois over contemporary painters. Ronsard sings to "Janet the honor of our France."

The fatal accident to Henri II at the jousts on Elizabeth's wedding day gave to Clouet his

third master in the accession of Francois II. Again the painter appears on the budget for time, materials and assistants, all of them working incessantly for four days to complete the funeral effigy. Clouet wore the mourning of the king's household as charged to him on the books. Francois II kept the painter as a matter of course and his salary continued as before. Official silence falls upon Clouet for ten years under Francois II but Ronsard sings on of him. Marc Antoine Buttet celebrates him as "Dieu Janet" and says, "nor Raphael nor Michelangelo would have known how to draw so divine a face." Joachim du Bellay eulogizes him.

In May 1572, just before his death, the royal accounts speak of one portrait by Clouet of the Queen which he made in a little golden panel with the help of a jeweler and an illuminator, the one to make a frame, the other to letter it on the back. It was a portrait of Elizabeth of Austria, to go as a present to Queen Anne of Spain, successor to our beautiful Elizabeth of the Peace. Francois Clouet died in the fall of 1572, a devout Catholic, which contradicts the rumors of his death from fright over the St. Bartholomew Massacre two months before. At the Louvre his masterpiece is the exquisite portrait of Elizabeth, wife of Charles IX. It was painted just before his death. The comparison of our Elizabeth of Valois with this Elizabeth of Austria leaves in our mind the rare quality of them both, the varied genius of their details, the vital line that animates all contours, and the exquisite porcelain delicacy of their reserved faces.

Clouet's contribution to the art of France is great. By many he and his father are considered the founders of the French Renaissance. Others give this honor to Fouquet, a century earlier. The Clouets have to their credit a great school of followers. However remote the earliest beginnings may be, art in France received its greatest impetus under Francois I. He it was who brought to the court Leonardo da Vinci, Benvenuto Cellini, Andrea del Sarto, Rosso, Primaticcio. With these, some of the greatest Italians of the day, Francois Clouet held his own in the royal favor, the contemporary acclaim and the estimate of posterity. In the reign of Henri II there grew up a French school of portraiture founded largely on his work. His own pictures in the past have frequently been mistaken for the work of Holbein. More detailed study has shown the dissimilarities in technique by which their works can be differentiated, but in quality Clouet approaches closely, if, indeed, he does not equal, the painter of the Catherine Howard, one of the gems of the Edward Drummond Libbey Collection.

A MYTHOLOGICAL TAPESTRY

THE Flemish tapestry recently acquired by the Toledo Museum from the Edward Drummond Libbey fund was woven in the early years of the sixteenth century. A notice of its acquisition published in Pantheon for March 1929, dates it more exactly to about 1535, and attributes it to the workshop of Pieter Pannemaker in Brussels. The subject represented is the classic legend of the Calydonian Boar Hunt.

Greek mythology tells us that when Meleager was born, the Fates foretold to his mother, Althea, that his life should be no longer than that of a certain brand then burning upon the hearth. This she seized and quenched and preserved carefully until her child grew to manhood. He became one of the heroes of the expedition of the Argonauts and was celebrated for feats of valor and courage. Later on it chanced that his father, King of Calydon, had neglected Diana in the sacrifices. On account of this indignity she sent a huge boar to ravage his kingdom. At the call of Meleager, the heroes of Greece assembled to join in the hunt for the monster. Among others came the maiden Atalanta, famed for her fleetness of foot, and there joined in the hunt also the two brothers of Meleager's mother. When the dogs had roused the quarry, it was Atalanta who sent the shaft that delivered the first wound. The boar was finally despatched by Meleager, who bestowed upon Atalanta the head as the trophy of success. Then Meleager's uncles were jealous and wrested the prize from the maiden, and Meleager seeking to regain it for her slew them both. His mother, Althea, was bearing offerings of thanksgiving to the temple for her son's victory when the news of her brothers' death was brought to her. In wrath at her son she threw the fatal brand into the fire and then took her own life, while Meleager, unconscious of the cause, felt a burning pang and perished.

The tapestry tells in part this story, but the designer, as was the custom of the time, has clothed its characters in the costume of the

FLEMISH TAPESTRY SIXTEENTH CENTURY

Gift of Edward Drummond Libbey

sixteenth century, rather than in the classic robes of the Greeks. In the center the principal composition depicts Atalanta and Meleager presenting the head and hide of the boar at the altar of Diana. In the upper left Althea is being apprised of the death of her brothers, while on the right she is casting the brand into the fire, and Meleager is perishing.

Tapestry weaving has been an important art in many periods of the world's history. It is said to have been found on a small scale in garments from ancient Egypt, as well as in the early centuries of the Christian era. But it is the tapestries of the Middle Ages and the Renaissance that are most highly prized at the present time. In Medieval days the theologian or scholar set the scheme which was executed by the weaver from a cartoon, or the picture was adapted from the illuminations of manuscripts or other pictorial sources. Eventually as the demand for tapestries increased, there were those who gave their time almost exclusively to their designing. Frequently, paintings or engravings were adapted for the loom. In the earlier works but few colors of thread were used, while in the present-day factories the shades and tints run far into the thousands. As a general rule, in the art of the weaver, as in all others, economy of means has produced the most successful results.

Tapestries are among the most effective of wall decorations and particularly in the Middle Ages and the Renaissance were they held in high esteem. Many tapestries of a ceremonial nature were woven to be carefully preserved and brought out only on the occasion of great festivals and fetes. In those days, when reading was a fine art, restricted to the few, tapestries were probably valued more highly for their literary content,—the story which they told in picture and which was intelligible to all,—than they were for their artistry. Today, however, our major interest is in the beauty of design and color, the essentially artistic qualities which they possess.

The weaver's craft is known to have been practiced extensively in Flanders as early as the beginning of the fourteenth century. The Dukes of Burgundy, who were then sovereigns of Flanders and more powerful than the Kings of France, were the chief patrons of the looms. But few of the fourteenth century tapestries have been preserved. The art was especially flourishing in the late fifteenth and early sixteenth centuries,—in the transition from the Gothic to the Renaissance period. It is from these years that the tapestry of the Calydonian Boar Hunt comes and it is said to have formerly hung in the Castle of La Croix de l'Orme.

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE bequest of Edward Drummond Libbey to the Toledo Museum of Art is, so far as we have been able to ascertain, the greatest single gift ever made to the cause of art in the history of the world.

Even so, this does not mean that the Toledo Museum is, as has frequently been rumored, a rich museum, nor that it has unlimited means at its disposal. Mr. Libbey wisely and with keen insight into the needs of the institution, set apart portions of his bequest for specific purposes, including funds for the construction of two additions to the building, endowments for their maintenance, endowments for the purchase of works of art, for the maintenance and operation of the Museum, and a general endowment.

These are goodly funds, but they are not at all excessive for the work which the Museum is doing and for the benefit which Toledo derives therefrom. The Museum could use wisely and well a far greater income than it has available from all sources. Through rigid economy and efficiency in its operation it is able from its income and with the aid of its members, to maintain its building which was so greatly enlarged by the Founder and to carry on an extensive educational program.

The Toledo Museum from the size of its building, the importance of its collections, the extent of its activities and its annual attendance, now ranks as one of the great museums of America, if not of the world. While in only two instances have single gifts to other institutions approached the magnitude of Mr. Libbey's gift to our own, in many cases a multiplicity of gifts, accompanied by tax support and membership dues have produced an aggregate annual income far in excess of our own.

Most cities that boast of museums contribute to their support from funds derived from taxation. Some museums receive for their maintenance from this source far more than the Toledo Museum does from its endowment. We receive nothing from taxation; on the contrary, although we are a tax-free institution we are this year turning into the public coffers some fifteen thousand dollars in taxes and assessments on our property.

All museums are growing; that is a trend of the times. There is an ever-increasing interest in art, a desire to contemplate its masterpieces, and to profit from the study of its laws. Our Museum must keep pace with the rest and with the requirements of a growing city.

Our building is now thrice the size of the original unit—and every corner of it is humming with activity every day in the week. We have expanded the opportunities which we offer in keeping with our facilities and our funds. There is need of a still greater expansion—and probably always will be.

Therefore, we need the annual contributions of our members, and many additional members, to make it possible for us to continue to answer the call of the increasing numbers of those who would benefit from constructive contacts with art.

A BULL FIGHT — FRANCISCO GOYA

Gift of Edward Drummond Libbey

GOYA'S PAINTING OF A BULL FIGHT

SPAIN has produced but few important artists. In the register of painters the Spanish names which stand out as those of great masters are but five or possibly six. Yet these few rank so high among the immortals of the world that the Spanish contribution, by its supreme genius alone, is assured always of a place of high fame.

The Toledo Museum has had for some years, as the gift of Edward Drummond Libbey, works by three of the great Spaniards, Velasquez, Zurbaran and Ribera. It has recently acquired, from the fund provided by Mr. Libbey, a masterpiece by a fourth, Goya. The three former works were exhibited in that splendid galaxy of Spanish paintings assembled by the Metropolitan Museum in 1928, where they were greatly admired by thousands; and had the Goya also been there it would have received no less acclaim.

Francisco Jose de Goya y Lucientes is one of the most romantic figures not only in the annals of Spain, but of the world. A wealth of legend has grown up about his exploits,—had, in fact, even soon after his death. A considerable literature, both of a critical and narrative nature, now centers about his name. He is represented as a wild and restless spirit, an iconoclast born and nurtured in a hotbed of fanaticism. A revolutionist in the field of art he certainly was, and particularly in his prints, in which his fancy could have free reign, a satirist, often to the point of brutality, of the foibles of his time.

Perhaps never have morals and manners more deserved to be flayed than at that time in which he found himself. Coming upon the scenes in the latter part of the eighteenth century, he arrived when Spain was slowly expiring, exhausting herself in living upon the dead glories of the past. The almost funereal sobriety imposed by one ruler had given way to the licentiousness permitted by another. The tottering regime was soon to be overthrown by Napoleon with ghastly carnage, to rise against and rout the invader with England's aid, so that a Bourbon might be once more enthroned. Through all of this the artist lived and much of it he painted or etched so vividly that it still lives for us.

In the little village of Fuendetodos on March 30, 1746, Goya was born. His father had advanced from peasant to tradesman, and his mother was of good blood. Legend says

that a kindly priest saw genius in his drawing of a pig and induced his father to send him to study at the Academy of Martinez in the nearby town of Saragossa, where certainly he appeared at an early age. His training there was of the customary academic nature. His fiery spirit was soon in evidence, however, and he was a frequent participant in street brawls between opposing factions, one of which, more sanguinary than the rest, led to official investigation. Anticipating the outcome, he fled, at the age of 19, to Madrid.

Just how Goya fared in Madrid at this time we do not know, except that about 1770, again as the outcome of a brawl in which he was seriously wounded, he fled. This time he went to Rome, probably paying his way by appearing in the bull-ring. In Rome he matriculated at the Spanish Academy of San Fernando, but probably did little else there. He had been in Rome about two years when exploits not of an artistic nature made his departure essential, and, in fact, feasible only by the intercession of the Spanish ambassador.

Meanwhile the Russian ambassador had sought to enlist him in the service of his monarch, Catherine the Great, but Goya had the good sense to decline. Soon thereafter he was awarded a prize by the Academy of Parma. He returned to Saragossa, and for a number of years was engaged upon religious frescoes for provincial churches. In 1775 he married Josefa Bayeu, sister of his former teacher, and went again to Madrid.

The state of art in the capital to which he came was not of the highest. Spanish art as a national school, so brilliant in the time of Velasquez, had almost vanished. Under the Bourbons royal commissions had gone to foreigners. Luca Giordano, Van Loo, Tiepolo had been favorites, to be followed by Anton Mengs, disciple of Winckelman and apostle of pseudo-classicism. As far from Goya in theory and in practice of art as is one pole from the other, it was Mengs who gave him his first important commission. He ordered from him and other artists cartoons for the royal tapestry factories. In these designs, of which he prepared forty-five, Goya first showed himself. He broke away entirely from the formulas of the day, and interpreted in these works the natural life of the people in their picturesque and colorful costumes.

In 1778 occurred the great event which set its stamp not only upon Goya, but upon the development of Spanish painting and the art appreciation of the world. Goya was employed to go through the scattered royal collections to select the masterpieces which should be deposited in the new palace at Madrid. In so doing he found among the many treasures a number of works by a then forgotten artist, Diego Velasquez.

Goya made a series of engravings from Velasquez' paintings. They were the only ones that he copied. Their simplicity and their sublimity spoke to him in a tongue which he could understand. The great tradition of Spanish art, forgotten for a century, was again discovered, to be continued by the only man of his time who was capable of understanding it. Goya later said that his teachers were Velasquez, nature and Rembrandt.

Meanwhile, he had been working at portraiture. In 1780 he was made a member of the Royal Academy of San Fernando. His portraiture was popular and he had even done a picture of the King, though it was not until 1786 that he was appointed Painter to the King, Charles III, and only after the accession of Charles IV, that he was made in 1789 Painter to the Chamber, to be elevated ten years later to First Painter to the Chamber.

Within these years he painted a considerable number of portraits of the Royal Family. These, while not the least interesting, are certainly not the most important of his works, for there was little in the personages depicted to inspire an artist. The inspiration which was lacking in his royal sitters, he found, however, in others, notably in the Duchess of Alba, of whom he produced several portraits and of whom many of his other pictures are reminiscent.

It was in the closing years of the century that he issued his first set of etchings, the Caprices, which so ridiculed well-established prejudices and hypocrisies that serious consequences for the artist might have arisen had not the King commanded Goya to deliver to him the plates which he had ordered. It was also in these years and the early years of the next century that he achieved his greatest heights as a painter. Coincident therewith came the invasion by the French, the rule of Joseph Bonaparte, the expulsion of the French and the enthronement of Ferdinand VII, in 1814. In these years he produced a great many pictures, for he worked on, whether the rulers were Bourbon or Bonaparte, even

BRAVO TORO LITHOGRAPH BY GOYA

painting portraits of Joseph and many of the French who accompanied him. At this time also he created his series of etchings called the Disasters of War. Upon his return to power, Ferdinand VII pardoned him for giving his allegiance to the French, saying, "In our absence you have deserved exile, and more than exile, you have deserved hanging, but you are a great painter and therefore we will forget everything."

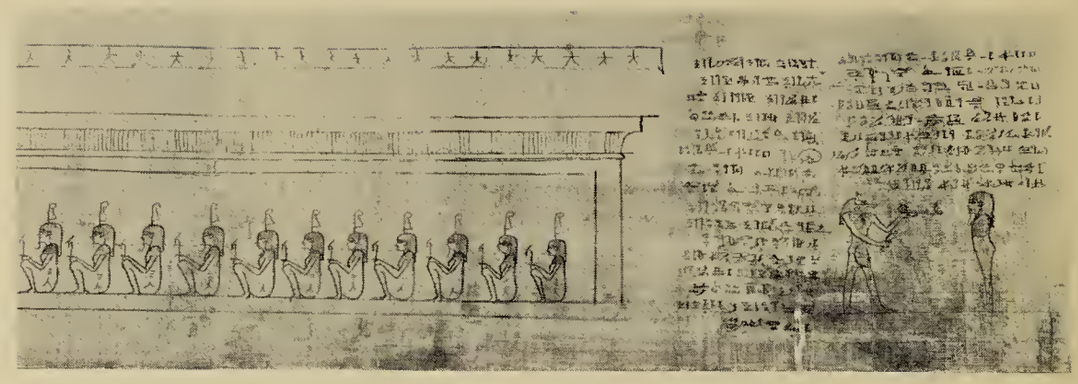
The artist's remaining years were remarkably serene in contrast to the turbulence of those which had preceded. He continued to paint, but devoted more time to etching and later to lithography. In 1815, he issued a series of prints of Bull Fights and later prepared a series called the Proverbs, a sequel to the Caprices. In 1824, he received permission to go to France where he visited Paris and settled in Bordeaux, where he did some splendid lithographs of Bull Fights. He never lived in his native land again, though he visited it, and he died at Bordeaux, on April 16, 1828, in his eighty-third year.

As an artist his work is uneven. At his best he has an amazing technical facility, a splendid feeling for composition and harmony of color. At his worst his pictures are dull and sombre, but always interesting. He was a hundred years in advance of his time and is justly considered the last of the old masters and the first of the moderns. With El Greco, he is the most highly honored of all the artists of the past by the most advanced of the artists of the present.

The national sport of Spain was a natural subject for Goya. He has represented scenes from the bull-ring not only in his etchings and lithographs, but also in his paintings. One of these Bull Fights it has been the good fortune of the Toledo Museum to secure. This painting was once in the collection of M. Edwards of Paris, from which it passed to that of M. Xanrof, of the same city.

From a critical analysis of its technique, it would seem to belong to the first decade of the nineteenth century, that period when he was at the height of his powers. There are close analogies between its handling and that of the Majas on the Balcony, the Nude Maja, the Clothed Maja, the portraits of the Condesa de Chinchon and the Condesa de Haro, the series of the Bandit Maragoto and the portrait of Dona Isabel Cobos de Porcel. All of these works are dated in the early eighteen hundreds. Lacking documentary evidence for date, our picture can be assigned to its period only by stylistic testimony, which, after all, is the best of evidence. This dating would also make it approximately contemporary with his etchings of Bull Fights, which he issued as a set in 1815, but upon which he must have been working for a number of years.

There is, in the set of four lithographs called the Bulls of Bordeaux, produced in 1825, one representing a portion of the scene shown in



PAPYRUS STEVENS — TEXT AND SEATED DIVINITIES

Gift of Henry W. Wilhelm

our picture. There is no reason, however, to date the painting as late as the lithograph, for Goya first essayed that medium of expression in 1819, which, indeed was not many years after its invention by Senefelder, about 1798, although Goya had been painting and etching bull fights for many years. The lithograph with its close fidelity to a portion of the painting, would indicate rather that the artist still possessed a sketch for the painting, or perhaps the painting itself, at the time he produced the print.

There are two other paintings of Bull Fights by Goya in America. One is in the Metropolitan Museum of Art and the other is owned by Mr. and Mrs. Arthur Sachs. The latter is quite close in quality to the one secured for Toledo, and the technique of the three is very similar.

The debt which Impressionism and the contemporary art movements owe to Goya is not always apparent from his portraits, particularly those which are most frequently encountered in America. Some of them, such as that magnificent Dona Isabel Cobos de Porcel in the National Gallery, London, are facile in handling and vibrant with life. In many other instances, because of the lack of inspiration given by the sitter, their doing was only a chore. In such works as the later Bull Fights, however, the full extent of Goya's impressionism is made manifest. At one and the same time they exhibit Goya's debt to Velasquez and our debt to Goya. The Toledo Museum's Bull Fight is at home equally with the old masters and with Manet, Monet and Degas.

This most important addition to the Museum's collections, which shows another step in the evolution of art, was made possible through the bequest of the Founder, Edward Drummond Libbey, and its acquisition is in keeping with the principles which guided him in the formation of his own personal collection.

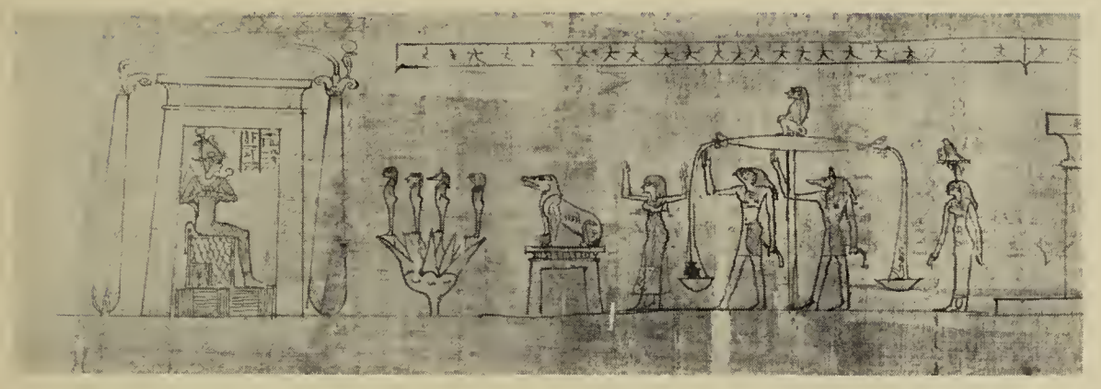
THE PAPYRUS STEVENS

INCLUDED among the Egyptian antiquities presented to the Toledo Museum of Art by the late Henry W. Wilhelm, who also made the Museum the chief beneficiary under his will, is a Funerary Papyrus Manuscript of the second century A. D. The text is in the hieratic writing of Egypt, a rapid and informal hand which for many uses replaced the more formal hieroglyphics, although not so abbreviated as the third form of Egyptian writing known as demotic.

The papyrus, which in keeping with the custom of Egyptologists, has been named the Papyrus Stevens in honor of the first Director of the Museum, has been placed in the Stevens Gallery of Books and Manuscripts where it marks an important step in the development of writing and printing.

From the papyrus reed which grew along the banks of the Nile, the ancient Egyptians obtained the first writing paper. They split the fibrous stalks into thin strips which they then made into sheets by the aid of the adhesive quality of the juices in the reed. Lamp black was mixed with some gummy substance to form the writing fluid and a pointed reed was used as a pen. Many papyri thus produced have come to light through archaeological discovery and with the clay tablets of Babylonia give us a clear insight into the manners and customs of ancient times.

In our own collection there has long been the well known Papyrus Libbey, an Egyptian



PAPYRUS STEVENS — WEIGHING OF THE SOUL

Gift of Henry W. Wilhelm

marriage contract, and a number of letters and documents, together with one important literary fragment from Oxyrhynchus.

The Papyrus Stevens is about nine inches wide and nearly twelve feet long and is in a remarkably good state of preservation. The ink is still strong and black; the writing easily legible and the drawings perfectly clear.

Beginning at the right and proceeding to the left, are six columns of text interspersed with illustrative line drawings. Then comes an extended pictorial section, a typical representation of the ceremony of the weighing of the heart of the deceased before Osiris, the just and righteous judge of the dead, as set forth in the Book of the Dead. At the extreme left Osiris is shown seated within a shrine which is enclosed by a canopy-like structure of two columns whose capitals are linked by a curving band. One column bears upon its capital the uraeus and above the left shoulder of Osiris is an inscription in hieroglyphic writing. Facing him in a long processional arrangement are the various participants in the scene. Immediately in front of the shrine are the four sons of Horus who preside over the preservation of the vital organs of the deceased. The curious composite and statuesque monster set upon the pedestal behind them is waiting to devour any who may be found wanting in the judgment. Next appears the deceased with a transparent gown and uplifted arms. She stands in front of the scales and immediately adjacent to the pan which holds her own heart, which is being weighed against the symbol of the goddess of Truth, who wears her attribute, the feather, upon her headdress. The two gods standing beneath the beam of the scales are the hawk-headed Horus, son of Osiris, and Anubis, the jackal-headed god, who presided over the embalmment of the deceased. Seated atop the scales is a creature with a dog's head and the body of an ape, the symbol of Thoth, scribe of the gods. The final figure in this immediate group is a goddess of the west with a hawk above her headdress. Under the long architectural canopy which follows this group are forty-two seated figures, one behind the other and each diminishing ever so slightly in size. They are assisting gods, each wearing the feather, symbol of justice, and holding the stave, the symbol denoting his deityship.

Above the whole extends the sky as represented by the frieze of star symbols. It is not, however, continuous, one short band being placed over the shrine of Osiris and that extending over the remainder of the scene being divided into two sections.

Judging this Papyrus Stevens from occidental standards of design, we find that it is of interest from the point of view of composition and the basic elements of design which its pictorial portions evidence. There is symmetry of an occult type, and balance, and in the row of seated figures there is a rhythm of repetition piquant in itself but stabilized and given dignity by the long horizontal lines of the architectural structure beneath which the figures are seated. And in each individual part also, there is sufficient style in line, as well as in proportion and composition, to hold one's interest through many perusals of this papyrus.

Mrs. Caroline Ransom Williams, our Honorary Curator of Egyptology, discussed this papyrus at the December 1928 meeting of the Middle West Branch of the American Oriental Society. She has ascribed it on palaeographical grounds and because of the names which

appear in it to the Roman period and probably to the second century of our era.

Important to us as an example of the art of writing and of the work of an early illustrator, it is of interest to Egyptologists because it is not another section of a Book of the Dead, but a funerary manuscript of which no exact parallel is already known.

LE BOUVIER CLAUDE LORRAINE

TWO PRINTS BY CLAUDE LORRAINE

THE Toledo Museum has recently added to its print collection two fine etchings by Claude Lorraine, one of the great artists of the time of Louis XIV. Because of his greater attainments in the field of painting, he has only recently come to be recognized by artists, critics and collectors as an outstanding etcher among the early masters of that art, and one whose influence on its development was far-reaching.

Claude Gellee was born in Lorraine in 1600. Like most of the artists of his time, he went to Italy to study, living in both Florence and Rome. There, among men from every nation, where each was called by the name of his native land, Claude received the surname Lorraine, by which he is generally known. He spent most of his life in Italy, received the patronage of three Popes, and died at Rome in 1682. His paintings are in the classic tradition, the compositions formal and stately, but unlike those of his contemporaries, Claude's works are softened by an understanding of atmospheric effect and out-of-door light. The brilliant Italian sunshine fascinated him and his influence may be traced in the paintings of Turner, who was his great admirer.

In the black and white of the etched line, Claude suggests the same shimmering quality of light that he achieves with color in his paintings. Typical of his best work in etching are Le Bouvier (The Herdsman) and Le Soleil Couchant (The Setting Sun). P. G. Hamerton in his book, Etching and Etchers, says of Le Bouvier, "For technical quality of a certain delicate kind this is the finest landscape etching in the world." It is a poetic conception of rural life amidst the back-ground of the Roman Campagna which he loved so well. The figures are incidental, the landscape seeming to interest him most. The trees are richly drawn, there is just a suggestion of classic architecture in the background, and over the whole is a warm luminosity, telling us that it is that moment when the sun has set, bathing the earth with its benign afterglow.

Claude was one of the first true etchers, using a free, delicate line. The works of earlier men, even of some of his contemporaries, were

LE SOLEIL COUCHANT CLAUDE LORRAINE

merely "bitten engravings." While his draughtsmanship was not strictly accurate, he achieved his ultimate goal, which was interpretation rather than representation.

More striking than Le Bouvier, perhaps superior in technical excellence and the realization of the possibilities of the etched line, Le Soleil Couchant is a stately composition reminiscent of many of Claude's paintings. The sun has not yet set,—all its brilliance is concentrated on the scene, a seaport with classic buildings at the sides and a group of figures in the foreground. Claude has accomplished in this print the most difficult feat of etching a sky effectively. While Le Bouvier is a masterpiece of tonal graduation, this print has more abrupt contrasts. The foreground is heavily etched, the distance showing the greatest delicacy in biting.

Both prints were made in Rome, Le Soleil Couchant in 1634 and Le Bouvier in 1636. The etched work of Claude is divided into two periods, from 1630 to 1637 and from 1651 to 1663. During these years he etched some forty-two plates. Fine impressions of his work are rare, for the majority were poorly printed and only twenty-six examples could be gathered in 1873 when the first great exhibition of his prints was held by the Burlington Fine Arts Society, London. The two Second States acquired by the Museum are exceptionally fine in quality, having come from important European collections.

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On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

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Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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